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DECEMBER, 1959

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†Dr. E. G. JANSEN

Met diepe leedwese moet ons hier die dood vermeld van Sy Eksellensie dr. E. G. Jansen, wat feitlik sedert die ontstaan van die Vereniging in 1955 erevoorsitter van die Vriende van die Biblioteek was. Dr. Jansen se nagedagtenis as 'n buitengewone knap Speaker en parlementariër sal nog lank in Suid-Afrika voortleef; tewens was hy 'n Goewerneur-Generaal wat gedurig met woord en daad gestreef het na die bevordering van beter menslike verhoudinge in die land. Hy het lewendig en daadwerklik belang gestel in die kulturele ontwikkeling van die Unie, waarin sy eggenote heelhartig gedeel het. Hy was self 'n bekende historikus en 'n groot liefhebber van boeke. In die annale van die Biblioteek sal hy miskien die beste onthou word vir sy lewendige belangstelling in die vooruitgang van die inrigting, vir sy welwillende bywoning van vergaderings van die Vriende in die Labia-teater in Februarie 1956 en in die Biblioteek self in September 1958, en vir sy goedgunstige inwilliging om 'n rede te lewer ter geleentheid van die opening van die Nuwe Vleuel op 7 April 1959, slegs 'n paar maande voor sy dood. Ons betreur die heengaan van 'n moedige en hoogstaande Suid-Afrikaner.

We record with great regret the death of His Excellency the Governor-General, Dr. E. G. Jansen, who had been Honorary President of the Friends of the Library almost since its inception in 1955. Dr. Jansen will long be remembered in South Africa as an outstanding Speaker and parliamentarian, and as a Governor-General who constantly strove by precept and example to promote better human relationships in this country. He took a real and lasting interest, which was shared by his wife, in the cultural development of the Union. He was himself no mean historian, and a great lover of books. He will be remembered best, perhaps, in the annals of this Library, for the close interest he always showed in its progress, for his courtesy in attending guest meetings of the Friends at the Labia Theatre in February, 1956, and in the Library itself in September 1958, and for consenting to deliver an address and open the New Wing of the Library on 7 April 1959, only a few months before his death. We mourn the passing of a brave and distinguished South African.

NOTES AND NEWS

We have received a copy of some useful notes by Professor Edwin S. Munger on *Buying books on Africa*,[‡] a guide for the collector to 'titles, fields and dealers'. It is curious, on reflection, that no-one has thought of doing this kind of thing before, and it perhaps needed the perspective and perspicacity of an American visitor to write it in just this form. Professor Munger, who has travelled widely in Africa, comments on the fact that the word 'Africana', which is used almost *ad nauseam* in South Africa to-day, has not yet found its way into the *Oxford English Dictionary*, although there is every likelihood that it will appear in the *Supplement*, now compiling. He goes on to speak of prices, values, and fields of collecting which are still "well within the range of a modest collector". Thus, in Professor Munger's opinion, "Boer War material is not yet fashionable and World War I material goes very reasonably", while accounts of early travellers to the Cape, as most collectors know to their cost, are "almost in orbit". He also comments on the fact that Africa has not yet caught the bibliographic fancy of the French.

South African collectors will be interested in Professor Munger's opinion that the two best places to buy Africana items (at this moment) are London and Cape Town, and "for the same reason: books can be found". He also has some wise things to say about the unwisdom of writing to several dealers asking for a single book, and so creating the impression that numerous copies are in sudden demand: "this runs up the price needlessly". Finally, he gives a list of recommended sources and dealers in Africa, Europe and the United States. This is obviously the work of someone who collects for the sake of the information in the books he buys, and not only with the intention of "selling another day".

* * *

Subscribers to this *Bulletin* will by now have received our announcement, and will perhaps have read in the Press, of the publication by the South African Public Library of Gysbert Hemmy's Latin Oration delivered at the Hamburg Academy in 1767. This work, which is thought to be the earliest published account of the Cape of Good Hope by a Cape-born man, must be very rare, and the copy from which our facsimile is being reproduced, and from which Professor K. D. White has made his translation, has been in the possession of the Library for quite a number of years. In his address, the work of a young student of twenty-one, Hemmy describes Table Bay, the town, the mountain and the harbour; he gives a potted history of the settlement from the days of Portuguese discovery and mentions some of the fauna

[‡] Edwin S. Munger. *Buying books on Africa* (American Universities Field Staff, New York, Reports Service, East Africa series, vol.V, no.5). 10p. 1959.

—including elands, quaggas and tunny-fish. He also gives an account of the Hottentots, being at pains to stress that they have their own code of morality at least as strict as that of the European settlers of the time.

While much of his account is derived from Kolb's *Caput bonae spei hodiernum*, a work that was long suspected as having been partly "lifted" from accounts by Grevenbroek and other writers, it seems to be a fact that while many people know about Kolb's book, comparatively few have read it. The English translation is picturesque, and omits many passages, while the German and the Dutch editions have now become "Africana" and are beyond the pocket of most ordinary collectors and students of Cape history. For this reason alone, it was considered worthwhile to reprint Hemmy's *Oratio*, which is also distinguished by having a most attractive vignette of Table Bay on the title-page.

Copies of this work, which will be published early in December, 1959, will be available to the public at 10s. 6d. each, and each member of the Friends of the Library may buy one copy at the reduced price of 5s. 6d. There is no need to conceal the hope that this will induce a large number of new members to join the Friends!

* * *

The final meeting of the Friends of the Library for the year 1959 was held on 23 November, when a talk was given by Mr. Frank Bradlow, joint author of *Thomas Bowler* and *Here Comes the Alabama*, on "The sources of Africana: how to find and use them". At the first meeting in 1960, an address will be given by Professor Oswald Doughty, sometime Arderne Professor in English Literature at the University of Cape Town, on the subject of "Thomas J. Wise". Wise was of course the collector and bibliographer (one hesitates to say 'bibliophile') whose activities in producing unrecorded copies of Victorian poets were matched only by his skill in abstracting leaves from rare books in the British Museum, to which he had been given all too trusting access, and using them to make up eminently saleable copies of his own. He has already been the subject of at least three books, and the methods by which his forgeries were detected have become a classic instance of the application of science to literature—of a kind. Professor Doughty is an authority on the writers of the pre-Raphaelite era, and particularly on the poet D. G. Rossetti.

* * *

In this number we are printing the first part of an article on the thirteenth-century Bible in the Grey Collection of the South African Library, known as the Sutton Bible. In the second part, to appear in our March 1960 number, Professor L. F. Casson will deal with the problems of identifying the illuminator, and with the 'Sutton' attributions.

A DIM FLASH IN THE PAN: "THE NEW ORGAN", 1826

One of the rarest of Cape periodicals must undoubtedly be *The New Organ*, the sole issue of which appeared in January, 1826 under the editorship of John Fairbairn.

Fairbairn, reoccupying the editorial chair of the *South African Commercial Advertiser* on that paper's resumption in August 1825, was encouraged by the official permission to publish which had been granted to his proprietor, George Greig, to formulate ideas for a new weekly periodical of a more literary character. He approached the Colonial Secretary, Sir Richard Plasket, and found him quite sympathetic and prepared to accept a prospectus as an advertisement in the *Government Gazette*. This ready compliance gave Fairbairn the impression that no official opposition was to be expected.¹ The prospectus, which appeared in the *Commercial Advertiser* as well on 4th October, and was published separately on 12th November, was couched in familiar and ambitious but none the less praiseworthy terms. After discoursing at length on the value of public opinion in a free and enlightened community and on the advantages to be reaped from the invention of printing and the freedom of the press, he goes on to say:

"I have therefore laid down the plan of a Periodical Publication, in which I intend to introduce Original Papers, Reviews, and extracts from the most approved authors, on every subject connected with the Improvement of the mind and the welfare of Society. My object is to put the acquisition of useful knowledge and sound principles in Government, Morals and Religion, within the reach of all men of every rank and condition in the Colony—particularly of the young, whose views and principles may hereafter deeply affect the Public happiness and prosperity, from the stations they may be called upon to fill. And my reason for adopting this method of attempting it, is partly founded on the great scarcity and high price of books—the deficient system of Education inseparable from a young Colony, and the opportunity it affords me of varying my topics and my style according to the circumstances of my readers. . . ."

It must have been in October, 1825, that Fairbairn wrote to Thomas Pringle about the venture, for early in November the latter, then with his relatives at Glen-Lynden in the Eastern Province, replied dubiously: "I scarcely think they will let you begin—so I presume you mean in that case to give your organ 'another handle'."²

¹ Theal. *Records*, 29:234.

² Pringle to Fairbairn, 4/11/1825. Library of Parliament.

The New Organ, aiming to be a sort of educational digest, was in reality a very modest publication when it appeared on Friday, January 6th 1826. It was to be a weekly of eight pages only, 8 in. x 5 in., price 4d. Greig needless to say was printer and publisher.

There was nothing controversial in the publication but as Pringle feared, official opposition at once arose, though of a different kind from that which had faced the press in 1824. The Governor, Lord Charles Somerset, with impeachment threatening at home, was now a shadow of his former autocratic self. The reports sent home by the Commission of Enquiry had not been ignored. In addition, on 4th May 1825 an Advisory Council had been set up consisting of the senior officials of the Colony with the Governor as President, and it was before this august body that Fairbairn was arraigned less than a week after the *New Organ's* appearance.³ Had he not been out of town he would have been summoned two days earlier in company with Joseph Suasso de Lima, the little Portuguese Jew who had just started South Africa's first Dutch newspaper, *De Verzamelaar*. The charge was that neither had applied for licences to publish as Lord Bathurst, the Secretary of State for the Colonies, had made quite clear must be done when Greig's petition was approved. De Lima agreed to apply at once, but Fairbairn when he came before the Council on 12th January, claimed that he thought the acceptance of his Prospectus for publication in the *Gazette* had implied official approval.

Plasket was quick to disillusion him on this point. Not only must a licence be obtained, he stated, but it must be in terms of Greig's Prospectus—the only one approved by the Secretary of State. Not unexpectedly Fairbairn firmly declined to do this; demanding to know since when this vague document had become the law of the land. He regarded it as far too limited.⁴ The Council decided that it was not competent to authorize publication under any other conditions than those stated. On the other hand any prospectus drawn up by Mr. Fairbairn would be submitted to Lord Bathurst for his decision. Pending this the *New Organ* must be suspended. To this at length Fairbairn agreed, though he would have preferred a general law rather than a privilege.

The prospectus already published by him on 12th November was in due course submitted with a covering letter to Bathurst dated 14th January.⁵ In

³ Theal. *op. cit.* 29:233-239. The full proceedings of the Council are given.

⁴ "Greig's Prospectus" was the original prospectus of the *S.A. Commercial Advertiser* put out in December 1823 and hardly suited to general application. The most contentious passage, and obviously that to which Fairbairn took exception, was the statement that the *Advertiser* would "evermost rigidly exclude all Personal Controversy, however disguised, or the remotest discussion of Subjects relating to the Policy or Administration of the Colonial Government".

⁵ Theal. *op. cit.* 25:302-309.

this he was quite outspoken. "I was not informed that the confused and inaccurate production commonly called 'Greig's Prospectus' had been made the Law of the Colony (he wrote) . . . until I had been at considerable expense in establishing my work . . ." The Council received these documents and declared—quite correctly—that this prospectus prescribed no "restrictions or limitations"—only the general nature of the proposed publication. The fact that they were prepared to continue negotiations at all and not to condemn Fairbairn out of hand, shows clearly the changed attitude of the Governor and his officials.

The *Commercial Advertiser* of 18th January announced the suspension of the *New Organ*—of which only one number had been published—by an order of the Governor-in-Council, until reference could be made to the Secretary of State. On 26th January Fairbairn was again called before the Council and requested to state what restrictions would be acceptable to him. This he resolutely refused to do. He reiterated that he desired to see a general law and under present conditions would not apply for a licence for further publication. All the documents were thereafter referred to the Secretary of State.

No further attempt was made to revive the *New Organ* and Fairbairn did not again venture into the field of periodical literature as distinct from newspapers, during his long journalistic career.

It was not until their meeting on 31st July that the Council received Bathurst's reply.⁶ The noble lord expressed his complete approval of their action and confirmed that no licence should be granted to any individual until he had submitted a prospectus for the approval of the Governor-in-Council. This decision was in due form communicated to Fairbairn whose desire for a "general law" was no nearer satisfaction. The *Commercial Advertiser* was to be once more suppressed and the editor obliged to visit England, before the freedom of the press was to be established.

Considering the exalted aims expressed in its prospectus, the *New Organ* is a disappointing publication. As far as is known, the only surviving copy of the sole issue is that in the Library of Parliament, Cape Town. There is no wrapper and in view of the price it doubtless appeared without one. The first page bears the following title at its head:

The New Organ

No. I.] FRIDAY, JANUARY 6, 1826 [PRICE 4 PENCE

There are eight pages, 19.8 x 12.5 cm., and with the exception of the editorial the text is in double column. The type used is the same as that found

⁶ *Ibid.* 29:354.

in the revived *South African Commercial Advertiser*. A colophon on p.8 reads:
CAPE TOWN:/Printed (for the Editor) by G. GREIG,/Market-square

The Editorial covers the first two-and-a-half pages and in typical Fairbairn style discusses the criteria by which the moral and intellectual character of a people may be judged. These are claimed to be the state of the Church and of educational institutions, the administration of justice and the system of government. The Cape is considered in relation to each and some improvement in the general situation noted. For Fairbairn this is a poorly constructed article of little or no lasting value. It is followed by a lengthy letter to the Editor signed "Africanus, Cape Town," deploring the general lack of Sunday observance at the Cape, and part of another letter concerning the maintenance of the value of the Rix-dollar. These three indigenous items comprise nearly half the available space.

The rest of the journal, in compliance with the pious object of giving "extracts from the most approved authors, on every subject connected with the Improvement of the mind and welfare of Society", comprises excerpts from periodicals and contemporary literature. These may be briefly listed as follows:

- [1] *William Tell's Chapel*. From the German of Stolberg. (Taken from the *Mirror*. Not Coleridge's version.)
- [2] *Stanazs*: And where is he? not by the side
Whose every want he loved to tend.
(These are signed H. Neele, presumably Henry Neele (1798-1825), a popular minor poet.)
- [3] *Siberian Peasants*. (Source not given.)
- [4] *Professor Porson*. (An anecdote, source not given.)
- [5] *Mexican Mountaineer*. (From Capt. Basil Hall's *Extracts from a Journal written on the coasts of Chili, Peru and Mexico* . . . 1820-1822. 2v. 1824, p.189.)
- [6] A brief excerpt from the *Dublin Evening Post* commending the appointment of a Roman Catholic to a legal position in Ireland.)
- [7] *The Library of the Seraglio at Constantinople*. (A report obtained from Prince Carazza of Walachia and published in the *Collezione Univers. di Scienze, Lettere, Arte, Etc.*, Bologna.)
- [8] *Robert's Safety Hood*. (From the *Macclesfield Herald*.)
- [9] *Charles II*. (An anecdote of Charles II and Dr. Thomas Kenn, then prebendary of Winchester.)

This was the compass of the *New Organ*, and while varied, it must strike one as adding very little to the general education of the Cape public. Admittedly the intention was to produce a *weekly* miscellany, but even so one is left with the impression that if this is the best that the Editor could select for his

opening number, he must have had a most inadequate collection of contemporary literature upon which to draw. This was the age—be it remembered—of the great Reviews, not to speak of *Blackwood's*, the *London*, the *Gentleman's* and the *New Monthly Magazines*. The South African Public Library—as can be seen from the catalogue then recently compiled by Thomas Pringle⁷—was already building up a respectable stock of literature, yet Fairbairn was offering his readers no more than the kind of oddment which had long been appearing and was not out of place in the *Commercial Advertiser* and the *Chronicle*.

Neele's poem is the sole worthwhile literary feature, while the only truly educational items are those on Mexican republicanism (no.[5]) and the Safety Hood—an early form of respirator. One cannot regard the longest item (no.[7]) which describes the elevation of a Sultan's dragoman and the library of his harem, as falling within the field of "useful knowledge" for Cape-tonians. Information supplied on actual works in that library is extremely meagre.

Notice of this uninspired effort would indeed lay itself open to the charge of wasted and pointless research, did it not add to our knowledge of the personality and limitations of John Fairbairn, the most distinguished and influential South African journalist of his generation. Able as he was as a newspaper editor and leader-writer, he was patently unsuited to be editor of a popular magazine. The dependence of the *South African Journal*⁸ on Pringle's editorial skill is very evident.

No effort was made to give publicity to the *New Organ* in the press, but for the benefit of the Dutch speaking-readers, Fairbairn published a translation of part of his editorial together with remarks on the freedom of the press and the two letters of local origin, in the *Commercial Advertiser* of 11th January. The *South African Chronicle* completely ignored it, although ever ready to take up the cudgels against the *Advertiser*. In this case, the editor, A. J. Jardine, doubtless felt there was nothing that need be said.

A. M. LEWIN ROBINSON

⁷ *A catalogue of the Collection of Books in the English language in the South African Public Library*, 1825. The Library was receiving the *Quarterly*, *Edinburgh* and *Monthly Reviews*, the *Journal of Science, Literature and the Arts*, the *Literary Gazette* and the *New Monthly Magazine*.

⁸ Edited jointly by Pringle and Fairbairn during the first half of 1824. See *Q.B. S.A.L.*, 12(3):101-113, 12(4):159-167, 13(2):45-52.

THE 'SUTTON' BIBLE: GREY MS. 4 c 16¹

Part 1

(i) INTRODUCTORY

Among the manuscripts of the Grey Collection there are eight mediaeval Bibles;² they are all in Latin, and all but one were produced within at most a single century, 1250-1350. This concentration is not entirely a matter of chance, nor merely the outcome of Grey's own preferences. Not only were MS. Bibles produced in specially large numbers at this time for devotional and educational purposes, when students in theology at the Universities of Paris, Oxford and elsewhere were adding to the usual demand from the clergy both inside and outside the cloister, but also a new source of supply had come into being. Hitherto, most Biblical and liturgical MSS. had been produced by monastic scribes and illuminators, but the thirteenth century saw the development, if not the beginning, of a mode of organization that was to serve until the invention of printing brought manuscript production to a virtual stop: a master superintending a number of subordinates in a workshop, and paying wages and taxes like any other master-craftsman employing labour or occupying premises. The crafts of writing and of illumination were regulated by guilds; books were commercially produced, often specially commissioned by individuals, but even more often, it seems, for the open market, for sale to whomever could buy, cleric or layman. Occasionally it appears that even the monasteries (notwithstanding the fact that monastic copying still continued, though on a smaller scale than hitherto) saw the convenience of the new system, and had their service-books written and decorated professionally, by laymen.

(ii) THE MANUSCRIPT

Most, if not all, the eight Grey Bibles seem to have been produced under such conditions. Of these, the 'Sutton' Bible (the reason for this designation will appear later) is among the largest, and is certainly the most interesting, though it is not the earliest. Excluding the two modern vellum binder's flyleaves at the beginning and two at the end, it consists of i+529 leaves, measuring 284 × 194 mm. Like the typical Bible of its period, it is written on very thin vellum, the text is arranged in two columns, and the handwriting is

¹ Much of the investigation was carried out in London, Cambridge and Paris during a year's leave from the University of Cape Town and the tenure of a Senior Bursary from the National Council for Social Research. Thanks are due to the University and to the Council for these privileges, and to all who have given advice and help, especially to Dr. Eric Millar, Dr. Jean Porcher and the Reverend Canon Greville Cooke. Acknowledgment also gratefully offered to the University Editorial Board for a generous grant in aid of publication.

² Hahn's Catalogue of 1882 lists nine, but it is a notoriously inaccurate book. The existence of a ninth is open to very grave doubt.

small, at least in comparison with the magnificent Bibles for monastic use produced in the twelfth century. It is in first-rate condition for the most part: considering the book's age, very little yellowing of the vellum has occurred, and the colours of the initials and other decoration still preserve much of their original freshness and clarity. The outside leaves are now rather dirty and stained, as though the book had lain unbound for many years. The present binding is in blind-stamped brown leather over wooden boards; it is of nineteenth-century date and undistinguished and inelegant appearance. The binder was J. Clarke.³ The contents are complete, save that two leaves have been lost: the first between ff. 413 and 414 (involving Mark 9. 29—11.12), the second between ff. 484 and 485 (involving II and III John, Jude, and the opening of the Apocalypse, with their Prologues and the usual accompanying illuminated initials). These leaves are not conjugates.

The binder has pared down the margins, so that traces of only three of the catchwords (on ff. 189^v, 498^v, 522^v) remain; the lower parts of the signatures have also been trimmed away, but enough remain to establish the structure of the volume. It consists of a single flyleaf followed by thirty-seven gatherings, of which twenty-six are in sixteens, though after the first ten there is much irregularity, the number of leaves varying between two and eighteen.⁴ The pencilled foliation is modern.

The individual books are in the usual Vulgate order, save that Tobit (f. 200^v) follows Judith and Esther; normally it precedes both. Moreover, Esdras II⁵ (INC. *Et fecit Iosias*) comes right at the end, after the *Interpretatio Nominum Hebreorum*. The book was apparently omitted by an oversight, as appears from its colophon on f. 529^r, and now has the last gathering to itself; Esdras III (INC. *Anno tricesimo*, often called Esdras IV) is not included at all.

As usual in Bibles of this period, the text is written continuously, in the sense that the last words of one book are normally followed on the next line by the rubric of the Prologue to the next, in the same column. Similarly, the only division between the chapters is the partly-blank line with which a chapter may end. The ink used for the text is an almost uniform dark brown, though red is used in rubrics, which mark Incipits and Explicits. Running titles are used throughout, with alternate letters in red and blue. The same alternation is found in the marginal Roman figures marking the beginnings of chapters. The number of lines on a full page varies between forty-eight and fifty, and is usually forty-nine. Ruling is in plummet.

³ The evidence for this attribution comes from stamps on the inside front covers of the almost identical bindings of MSS. 4 c 1, 4 c 6, 4 c 16.

⁴ Full collation: [i] + a—i¹⁶, k⁶, l⁷, m—n¹⁶, o¹⁶, p—q¹⁶, r³, s¹⁶, [t] t¹⁴, v⁹, x—y¹⁴, z—e¹⁶, f¹⁵, [g]—[k] t¹⁶, l¹⁵, m—n¹⁶, o⁷.

⁵ In some Bibles, it is called Esdras III, Esdras II being the book more accurately called Nehemiah.

The volume is written throughout in the same hand, a text-hand written with a broad pen by a scribe possessing a high degree of professional competence, whose regard for beauty, clarity and legibility is manifest. His script is a uniform variety of *littera prescissa*: the vertical strokes of *b*, *d*, *h*, *l* are cut off square at the top, and those of *f*, *n*, *r*, *p*, *q* and long *s* are square at the bottom, without more than occasional traces of the slight terminal thickening found in other varieties of the script. The hair-lines characteristic of some Gothic hands occur here mainly in *a*, *x*, *y* and in the contractions for *con-*, *-(b)us* and *-rum*; they slightly mitigate the solidity and squareness of the writing promoted by the shortness of both ascenders and descenders. The serifs attached to such letters as *u*, *i*, *n* are pleasantly inconspicuous: though the general appearance of the script is square and without lateral compression, it is not angular.

Other forms are significant of date. The stroking of *i* and the use of a hook for *er* (as in the second *er* of *perferens*, f.2^r col.1) are details that make their appearance in the thirteenth century. Such pairs of letters as *bo*, *od*, *ho*, involve curves back to back in contrary directions. These curves are conjoined for part of their length and are written as one; this is a characteristic of text-hands later than c. 1225.

The distribution of the two forms of *d* point the same way: one has a straight, the other a backward-curving ascender. At one time their use in text-hands was governed by principles: the straight *d* was put before straight letters such as *u*, *i*, the curved *d* before curved letters such as *a*, *o*, *c*. By 1200 these rules had been confused.

This scribe's favourite form of *d* is the curved, which he employs indiscriminately. The comparatively rare straight *d* is usually employed according to rule. Though infringements are common, one is left with the impression that the scribe was aware of the rule.

The forms of *a* and *t* point to the later thirteenth or to the early fourteenth century. The *a* is made in two strokes, and resembles the 'a' of modern type-founts. The right-hand stroke curls over to touch the top left-hand side of the loop. But the letter as a whole does not take on the stiff rectangular shape of late Gothic scripts. The downstroke of *t* protrudes upward beyond the cross-piece.

In twelfth and early thirteenth century hands, the long and the curly forms of *s* were found indiscriminately, but later usage demanded more regularity: curly *s* is put finally, long *s* in other parts of the word. Once again the scribe seems to be more aware of one half of the rule, that relating to curly *s*, than the other. He uses curly *s* only at the ends of words, but long *s*

in all positions. From the standpoint of the purist, this and the partial confusion of the *d*-forms constitute blemishes in an otherwise very regular, legible and agreeable script.

These characteristics will serve to establish a rough date for the handwriting. Though precision is naturally impossible, the date 1300 will not be far wrong, and perhaps rather earlier than later. But palaeographical considerations in isolation will scarcely allow the country of origin to be determined, the more especially since at this time Bibles written in England and in northern France (no other region need be considered as a possible provenance) have so many common features that opinions often have to be tentative.⁶

Two strata of correction are visible. The first is that of the scribe himself, who at the bottom of the page or in the margin has added words omitted from the text. They are enclosed within cartouches ornamented with fine pen-work; there is a caret below the line to mark the point of insertion. The second is that of a smaller contemporary hand, markedly similar to that used for the signatures. This hand appears more rarely, and inserts words usually in the bottom margin, though sometimes between the lines of text.

(iii) THE DECORATION

A study of the decoration enables the choice between France and England to be made with more certainty; but before that decision is discussed, it will be convenient to describe its general features, many of which any contemporary Bible might be expected to share, on particular pages. This Bible's decorative scheme is paralleled more or less closely by that of two others in the Grey Collection (4 b 1, 3 c 1). The details of the colouring and of the iconography are different of course, but the differences are not fundamental.

At least two illuminators, on different levels of skill, have worked on this book. Whereas the ink outlines to the drawings, the borders and the initials are virtually faultless throughout, the same hand being discernible in the features both of the pictures and of the grotesques, this uniformity is not found in the colouring, that of the small miniatures having been applied more carefully and with more attention to *minutiae* than that of the remaining, and especially the more repetitive, parts of the design. Particularly noticeable is the less careful workman's habit of running his colour over the edges of the outlines. It is natural to conclude that the more minute work is that of the master, the more perfunctory that of his assistant, perhaps of an apprentice. It is possible that the ink-drawing was the work of one, that the pictures were coloured by another and the remaining parts by a third; the evidence for a decision is insufficient. But to find divisions of labour along these lines in the product of a workshop, far from being unusual, is to be expected.

⁶ The point is more fully discussed by Eric Millar, *English Illuminated MSS. from the Xth to the XIIIth Century*. Paris and Brussels, 1926, p.44.

The opening page (f.1r; Plate I) contains the beginning of S. Jerome's Epistle to Paulinus (INC. *Frater Ambrosius*). The two horizontals of the historiated initial F enclose a small picture of a seated monk, tonsured, and robed in dull pink. With one hand he is writing in a book; in the other he holds a scraper. The background is a monochrome blue. The descender of the F extends down the full height of the column, along the bottom, and about one-third the way up the right-hand margin. From the top right-hand corner of the F a conventional vine-stem curves above the left-hand column. The F with its decorative appendages thus forms a bar-border, which encloses about two-thirds of the page. Its corners burgeon into a conventional pattern of green or red vine-leaves, each of which is laid on a deeply-cusped ground-pattern of blue or gold. The vine-stems are scrolled about some of the leaves, but run straight along the straight parts of the bar. One such stem is taken up part of the right-hand margin, and curls backwards, forming a sort of cusped finial, on top of which sits a small brown lion. The left-hand portion of the bar is parti-coloured blue and pink with a gold edging on the outside; its upper part is adorned with geometrical patterns (chevrons, twists, quatrefoils and dots) in white; the lower part is inhabited by a small two-legged dragon with a grotesque head, possibly a cat's; his tail extends vertically down the border, and ends in the vine-stems in the left-hand bottom corner. The bottom bar supports a hunting-scene running towards the left: a hare is being pursued by four greyhounds; behind them comes a man blowing a horn and carrying a club on his left shoulder. The scheme is common enough in bar-borders at this time; but this version is drawn with unusual humour and nervous energy⁷, especially noticeable in the hounds' faces.

Chapters II and III of S. Jerome's Epistle take up the second column. The opening capitals of each Chapter, being subsidiary to the Introductory F, are much smaller, and are coloured red and blue respectively, an alternation of colour that is continued throughout the Bible. Down the whole left-hand side of this column is a border of very fine ink-lines in alternate red and blue. To the left of these with the same alternating colours is a column of I/J-like strokes, ending in spiral tendrils. Above the Q beginning Chapter II, they are inverted, being thicker below than above; below the N beginning Chapter III they are thicker above than below. Throughout the book, these thread-lines and I/J-strokes are employed in columns containing small subsidiary initials at the beginning of chapters. The one half of the combina-

⁷ For other versions, see MS. Cambridge, Fitzwilliam Mus. 20, f.9r (discussed later); each section of Paris, B.N. lat. 3893 (*Decretum Gratiani* with gloss by Bartholomew of Brescia), finished 1314. A somewhat later and coarser version in MS. Grey 48 b 1, f.2r (a Bible Concordance, French, 14th century).

tion is not used without the other. The I/J strokes are inverted above, and are the right way up below, these initials.

This pen-work is a valuable clue to both provenance (if used in conjunction with other evidence) and more especially to date. It is not found in MSS. before the end of the thirteenth century, nor much after the first half of the fourteenth. Moreover, it is a distinctive, though not quite exclusive, characteristic of French work, and more narrowly of Paris and the Île de France.⁸

The decoration of the Genesis page (f.4r; Plate II) is similar in principle, different in detail. The initial I of the opening verse extends the full height of the left-hand column, and slender vine-branches from it are prolonged to the right, top and bottom, on a cusped ground. The lower branch forms the tail of a dragon, whose body and head (a dog's head, with short pointed ears, open jaws and protruding tongue) are set under the lowest part of the I. Two lions, one seated on the cusped finial as before, inhabit the extremity of the tail. The I includes eight small miniatures along its length, all but the last mandorla-shaped and bounded by vine-stems. The miniatures represent God creating (1) the earth, (2) the separation of the firmament, (3) the sun, (4) the fishes, (5) the animals, and (6) Adam and Eve. The seventh represents God seated, full-face, with the orb of the world in His left hand, enjoying the Sabbath rest; and the eighth (a rectangle) represents the Crucifixion, with SS. Mary and John. Each of these minute and skilfully-drawn figures is portrayed against a monochrome background of blue with a pattern of white dots in threes. The blue represents the sky both here and elsewhere in the book; it means that the scenes are being enacted in the open air. The second column resembles that of f.1r, with its thread-border of fine pen-work.

In this, as in all Bibles of the period, the Genesis page is the most elaborate. The basic design with its eight small panels together forming the capital I and depicting the work of the Creation, varies little from copy to copy; the details of the iconography vary rather more, though these follow tradition pretty exactly. Only in the treatment and design of the border was the illuminator free to give rein to his fancy; and here we may fairly conclude that in re-presenting the decorative *motifs* (the vine-leaf and stem, the cusp, the animal grotesque) of his contemporaries and predecessors, he has been

⁸ See Henry Martin, *La Miniature Française du XIII^e au XV^e Siècle*, Paris, 1924, pp.20-21, 30. His assertion that the thread-like border is the trade-mark of the School of the Île de France does not hold in any exclusive sense. Such borders are found, e.g. in the contemporary English MS. B. M. Roy. 1.D.i., written by William of Devon. The belated (15th cent.) example in MS. Dublin, Trin. Coll. A.1.4(36), also an English Bible, does not observe the rules. The fashion spread at least sporadically to Germany; see MS. Bamberg, Staatsbibl. Ed. IV. 6, f.112 as illustrated in C. Parrish, *Notation of Mediaeval Music*, London, 1958, Plate 35.

os qui i ante ciant
 hanc oris i manu ne
 nt cont' cori scdm
 magnifice glia' est
 m nichanor' p'la
 m auib' d'm manu
 nna templi suspedi
 i domum vñ dñe
 naliat' dñs quilo
 iati' esenauit' sus
 noui caput i summa
 it' i manu s'm signu
 mnes comui' s'm
 modo diem istu au
 e hanc aut' celebri
 tis adar qui dñs uo
 marcet' dñm Agi
 uiozem gestis i er
 rebat' ciuitate pos
 hui' finem finam s
 de bene ut p'lonie

iuse et uirgine passus i carne omnia
 i ante fuit ut triumphans i semetipso
 resurgens i corpore i p'is nom' ip'is
 filio i suu nomen p'is restituent' i hui'
 sine p'mapio sine fine ostendens unu
 se cum p'ice qui unu se in quo ciuitas
 genio uale est desidantib' d'm sic p'ma
 uel media uel p'fecta agnosce ut er
 uacatem apli i op' euageliu i ouicem
 dei i carne nascent' p'unu la legeret in
 telligant atq' id i eo i quo apprensi sunt
 apprence a p'it' magnoscant nob' u
 ite in studio argumti sunt i fide f'it' r'it'
 tere i op'unt' i itelligam diligenter
 et ouisonem q'ntu' n' no m'ere.

Iuxta gnomis iuu' ipi fi
 lu d'mo filu ad'm
 iacobalam aut' genu
 it' p'la' p'la' autem
 genuit iacob iacob at



'SUTTON' BIBLE
 Plate III. f.397r: St. Matthew ch. I. Jesse Tree.

no
 est
 ui
 ap
 it
 lat
 ei
 i
 ut
 er
 on
 de
 si
 de
 no
 et
 is
 on
 re
 it

laudat eum. Qui stabit a dextris pa
 tris ut saluet a iudicijs animam eius.
Dicit dominus Canticum
 domino meo sed dauid
 a dextris meis. **D**onac
 ponam inimicos tuos
 scabellum pedum tuorum
 Vigam fortitudinis se
 miter dominus exspon diane in medio mi
 nitorum tuorum. Populi autem duces spon
 tanei erunt in die fortitudinis tue in o
 culis suis quia de uulua exierit tibi rex ad
 olefene tue. **L**umit dominus et non perire
 bit cum tu es sacerdos in eternum secundum
 ordinem melchisedech. Dominus ad
 dextram tuam percussit in die furoris sui
 reges. **J**udicabit gentes implebit
 ualles potentia et caput in termi multarum.
Deterrante iura bibet spiritus exaltabit in
 pugna. **A**lleluia.
Confitebor domino in toto corde meo in co

‘SUTTON’ BIBLE

Plate IV. f.236r: Psalm 109. The Trinity.

heavier-handed, more sober and less resourceful and frolicsome than the best.⁹

In comparison with this, the page at the beginning of the New Testament (f.397^r; Plate III) is inconspicuous. Its decoration consists of a coloured but not historiated initial M introducing the Prologue to S. Matthew (INC. *Matheus ex iudea*) with a conventional cusped ornament above and below it extending along most of the column, together with an historiated initial L introducing the Gospel itself (INC. *Liber generationis*). The decorative initial encloses a Jesse Tree. As usual, Jesse is represented in bed, sleeping; from his body springs a vine-branch with leaves. The branch divides, crosses and recrosses itself to form three mandorlas, each of which, against a blue or pink monochrome background, contains a simple figure: David with crown, the Virgin with nimbus, and a young and beardless Christ, with right hand raised in blessing, and holding the orb of the world in His left. The version is unusually simplified, in that those customarily found include more kings than one, and a number of prophets, all disposed within a more elaborate proliferation of branches. It is usually supposed that this representation of Christ's genealogy was elaborated and popularized, if not actually invented by Abbot Suger of S. Denis¹⁰ in the twelfth century, using Isaiah 11. 1 and 10, Romans 15. 12, etc. as a starting point. The symbol was to become an endlessly and often beautifully repeated commonplace of later mediaeval typology, in manuscripts and in the glass and the tracery of windows. Jesse is always represented as sleeping, to add point to the typological parallel with Adam, who was asleep when he became the ancestor (so to speak) of Eve, and of the human race.

Of the remaining decorated pages, the formula may be stated simply: each book is preceded by a Prologue¹¹, which opens with a coloured initial within a rectangular frame usually four lines deep, but sometimes five or six. The capital is either pink or blue, on which is a white twist or other geometrical ornament; within it is a conventional pattern of stems and foliage. From the frame is commonly extruded the bar- or stem-border having the now-familiar pattern of vine-leaves, cusps and grotesques. The whole composition is bounded by a black outline.

⁹ For a parallel composition, contemporary, but much more sprightly in treatment, see MS. B.M. Add. 38114, f.5, illustrated in *British Museum Reproductions from Illuminated MSS.*, Series IV, Plate 19.

¹⁰ See Émile Mâle, *L'Art Religieux du XII^e Siècle*, Paris, 1947, pp.168 ff.; *L'Art Religieux du XIII^e Siècle*, Paris, 1948, pp.166 ff.

¹¹ With few exceptions, the Prologues of the Old Testament are those of S. Jerome; those of the Gospels are the *Prologi Monarchiani*; those of the Epistles are Marcionite. The illuminator has made two serious errors: on f.200^v (Prol. to Tobit), he has put P for C [*romatio et elydoro*]; on f.280^v (Prol. to Isaiah) he has put M for N [*emo cum prophetas*]. Both initials have been crossed through clumsily and small correcting letters inserted above.

The first chapter of the text begins with an historiated initial, the appendages of which are similar in principle to those of the purely decorative capitals, but more elaborate in treatment. The grotesques include lions, dogs, hares, and two-legged dragons with heads of either bearded men, dogs or cats; the dragons' much-elongated tails become vine-stems. In view of the variety of real, fabulous or purely fanciful animals on which an illuminator might draw for this purpose, this artist's range was curiously limited (the entire insect- and bird-kingdoms, for example, are excluded); that he could achieve so much by continually varying the arrangement is to his credit. Historiated initials are nearly always six lines deep, exceptions taking up four, five or seven lines are rare.

With few exceptions, the subject of each small picture within the initial relates to the contents of its own book, and is usually taken from its opening passage, if this is appropriate for illustration.¹² Thus the L preceding Numbers (f.48^r) (INC. *Locutus est dominus ad moysen*) represents God, whose head only is included, talking to Moses wearing horns and kneeling. The I preceding Ruth (f.97^r) (INC. *In diebus unius iudicis . . . abiit quidam homo de bethleem iuda ut pegrinaretur in Regione moabitide cum uxore sua et duobus liberis*) represents this journey to Moab in two registers: in the upper, Elimelech walking with a staff over his shoulder, and in the lower, Naomi leading one small son by the hand. The scene takes place against an architectural background: Naomi is walking under an arch, Elimelech under an early Gothic tri-cusped gable. The natural shape of I is well adapted to treatment in two registers with architecture, and the artist invariably so treats it (e.g. ff.179^r, 195^r), but designs no other letter in this way.

The literalism of some of these illustrations is very noticeable, and may well be connected with the exegetical movement away from the spiritual and towards the literal sense of Scripture in contemporary schools of theology.¹³ Thus Psalm 69 (f.227^v) begins: *Saluum me fac deus quoniam uenerunt aque usque ad animam meam*. Within the upper bow of the S is a half-length figure of God, looking down upon a half-length figure of David in the lower bow. David, naked except for his crown, is standing in water which is heaped up before and behind him, and threatens his destruction.

Decoration by means of small pictures of prevaillingly narrative content within the initials (restricting illustration to these) is the common mode within the period. The subjects of these pictures form a cycle, the content

¹² The Psalter is divided into the usual eight sections, each of which is preceded by an historiated initial. The first Psalm in each of the first seven sections begins the series appointed for Matins on each separate day of the week; the eighth section begins the series for Vespers, continuous throughout the week. See V. Leroquais, *Les Psautiers Manuscrits Latins*, Paris, 1940-1, Vol. 1, pp.li-liii, xciii-xciv.

¹³ See B. Smalley, *Study of the Bible in the Middle Ages*, Oxford, 1952, pp.292-328.

of which remains remarkably constant, though deviations from it were accepted.¹⁴ As it happens, the divergencies offered by this Bible are not particularly numerous, and those few have a noticeably greater narrative interest and literalism than those more normally found. Thus the standard subject for Deuteronomy is Moses addressing the Jews, illustrating Deut. 1.1: *Hec sunt uerba que locutus est moyses ad omnem israel*; the initial for II Chronicles is often merely decorative. In this Bible, the Deuteronomy initial (f.63^r) represents Moses, horned as usual, putting the tables of the Law into the Ark; Deut. 10.2: *Et scribam in tabulis uerba que fuerunt in his quas ante confregisti, ponesque eas in arca*. The Ark is being held for him by another. The initial preceding II Chronicles represents a crowned King on one knee before an altar covered with a white cloth, and offering a sacrificial lamb to God, whose hand appears above. This illustrates a simplified form, befitting the available space, of Solomon's dedication of the Temple (II Chron. 5.6 or 7.4). The presence of these less usual pictures at these and other points argues no particular originality in the artist. Indeed, the impression given by his achievement as a whole is that with more than average skill he practised within the limits of established tradition, which he was content to accept as they stood.

The suggestion has been made¹⁵ that this kind of technique in manuscript illumination is parallel to that of the contemporary stained-glass window, and may have been influenced by it. Though influence is difficult, and direct influence impossible, to prove, there is plenty of evidence for the view that painters on stained glass and painters on parchment were using the same patterns, and, so far as their different media allowed, the same methods. In the late thirteenth century the art of glass-painting was near its zenith, and the windows that still make the beholder gasp with awe and wonder at their colour, their intricacy of detail and their inclusiveness of conception in such places as Chartres, Bourges and the Sainte Chapelle had already been set up; but they were still comparatively new. Many of the more typical portray the life of Christ, or of a saint, or a parable as a cycle of scenes, composed separately, within individual panels, held together with lead 'armatures' and set one above the other along the whole length of the window-light to the number of ten or more. Each panel will contain a varying number of small figures, rather stiff in pose or gesture, portrayed in the flat, against a monochrome or diapered background, of which dark blue is the prevalent colour. Each figure, or portion of it, will have been painted and fired separately,

¹⁴ For details see M. R. James, *Descriptive Catalogue of the MSS. in the Fitzwilliam Museum*, Cambridge, 1895, pp. xxxviii-xl.

¹⁵ E.g. by Henry Martin, *op. cit.* pp. 4-5, 18-19; P. Brieger, *English Art 1216-1307*, Oxford, 1957, pp. 94-5, is more doubtful.

and is kept in place by the leadwork of the armature. The combined result of so much leading and the often dark background colour is that the thirteenth century window transmits a minimum of light in relation to its size, as visitors to Chartres on a cloudy winter day can amply testify.

The near-contemporary illuminator of the 'Sutton' Bible used these conventions in paint and ink. He was dominated by the rectangular panel as a framework for the letter. Within it, many of the scenes are represented within rectangles or simple geometrical shapes such as ovals. They are customarily bounded by black lines, which clearly suggest armatures. None of the scenes is conceived in depth, and before the laws of perspective were formulated and disseminated in the following century, depth is not to be expected. The figures are also outlined in black, like the leadwork of the windows. And as both kinds of black line are unusually thick and heavy, the similarity between these pictures and those in the stained-glass windows is especially noticeable. Their monochrome or occasionally diapered backgrounds form a further parallel.

The picture of the Trinity used to illustrate Psalm 109 (INC. *Dixit dominus domino meo*) on f.236^r provides such a striking example of stained-glass window technique applied to miniature-painting (see Plate IV) that it can readily be seen in the other medium, and indeed one may wonder whether it would not be more effective as a window-panel. Its shape is oval, and its composition is of the simplest: the Father and the Son sit in contemplation, one each side of the picture, and are slightly turned towards each other. Into the space between Them flies the Dove. To speak anatomically, it presents its dorsal aspect; its flight is vertical, but its head is turned to the right. Only its head, neck and the leading edges of its wings are visible. This is the traditional illustration¹⁶, but other versions are further in technique from that of the stained-glass window than this. What specially recalls this technique is a combination of particulars: the almost perfect symmetry of the composition, the formality of the postures, the interplay of the black lines bounding the Dove's neck, head and wings, and the nimbi of all three figures, the central nimbus being tangent to the other two. All of them are 'crossed' as though the painter were copying, at either first or second hand, the arrangement of some window where for purely technical reasons the annular form of the traditional nimbus had had to be divided into four. Stained-glass

¹⁶ See James, *op. cit.*, pp. xxxix, 3, 7, 25 (describing Fitzwilliam 1, 2, 13); a very elegant French example, Baltimore, Walters 115, illustrated in D. Diringer, *The Illuminated Book*, London, 1958, VII 8b; B. M. Add. 27591, f. 157 illustrated in *Reproductions from Illuminated MSS.* II, Plate 34. Similar, but not identical, compositions (English) in Brieger, *op. cit.* Plates 20, 85c.

windows representing Doves flying in this position, and annular *motifs*, not necessarily nimbi, made up of segments bounded by black lines, are known in France¹⁷ from the twelfth century.

L. F. CASSON

(*To be continued*)

¹⁷ Émile Mâle, *L'Art Religieux du XII^e Siècle*, Figs. 44, 98; *L'Art Religieux du XIII^e Siècle*, Figs. 91, 116.

SOUTH AFRICAN PERIODICAL PUBLICATIONS

Supplementing the Handlist of South African periodicals received under the Copyright Act, current in December 1951.

NEW PERIODICALS RECEIVED (to 31st October 1959).

(Including old ones received for the first time).

- All Star Western.** Mimosa Publishers (Pty.) Ltd., P.O. Box 11166, Johannesburg. 10d. p.c., 10/- p.a. no. 1, n.d. M.
- Bat Man.** Mimosa Publishers (Pty.) Ltd., P.O. Box 11166, Johannesburg. 10d. p.c., 10/- p.a. no. 1, n.d. M.
- Chemist and Drug Trade News.** Co-ordination control committee of the Pharmaceutical interests of the Heller Organisation, P.O. Box 5644, Johannesburg. v.l. no. 1, May 1959. M.
- Epicure/Fynproewer;** official organ of the International Epicurean Circle in Southern Africa. Epicurus Publishers, P.O. Box 4112, Johannesburg. 2/6 p.c., 12/- p.a. no. 1, July 1959. Q.
- Falling in love.** Mimosa Publishers (Pty.) Ltd., P.O. Box 11166, Johannesburg. 10d. p.c., 10/- p.a. no. 1, n.d. M.
- Geological Society of S.A. Quarterly News Bulletin,** The Society, P.O. Box 1107, Johannesburg. v.l. no. 1, June 1958. Q. *Mimeographed.*
- Isizwe.** Editorial Board, P.O. Box 1540, Port Elizabeth. 6d. p.c. v.l. no. 1, June/July 1959.
- Junge Gemeinde.** Morawiese Jeugunie van S.A., Redakteur, Poplarweg 11, Fairview, Port Elizabeth. v.l. no. 1, Nov. 1958. Irreg.
- Lengosa;** Sesuthu Herald International. Editor, P.O. Eureka, Transvaal. no. 1, n.d. Irreg.
- Leseli ya Batho.** Pan African Gospel Publishers, 264 Christoffel St., Pretoria. no. 1, Aug/Sept. 1959. Bim.
- Liberalis;** Afrikaanse nuusbrief van die Liberale Party van Suid-Afrika. Redakteur, Posbus 5495, Johannesburg. 5/- p.a. no. 1, June/July 1959. Bim.
- Mystery in space.** Mimosa Publishers (Pty.) Ltd., P.O. Box 11166, Johannesburg. 10d. p.c. 10/- p.a. no. 1, n.d. M.
- Newscope.** I. V. Press, 91 Albert St., Durban. v.l., no. 1, March 1959. Bim.
- Reformer.** Redakteur, D. F. Malanlaan 67, Lyttelton, Pretoria. no. 1, [October 1959]. Irreg.
- Romances.** Mimosa Publishers (Pty.) Ltd., P.O. Box 11166, Johannesburg. 10d. p.c., 10/- p.a. no. 2, n.d. M.
- Sabena Review;** a monthly publication for the travelling public of Southern Africa. Sabena S.A. (Pty.) Ltd., Maritime House, Loveday St., Johannesburg. August 1959. M.
- Santa Bantu Magazine.** S.A. Tuberculosis Association, 600 Leisk House, Bree St., Johannesburg. v.l. no. 1, Sept. 1959. Q.
- Shell Education News.** Shell Co. of S.A. Ltd., P.O. Box 2231, Cape Town. no. 3, Sept. 1957. Irreg.
- State Library.** Keurlys van nuwe Nederlandse boeke. [No. 1], March/June 1959. Q.
- Steelwork in S.A.** Structural Steel Publicity and Advancement Association Ltd., P.O. Box 9002, Johannesburg. v.l. no. 1, 3rd quarter 1959. Q.
- Tales of the unexpected.** Mimosa Publishers (Pty.) Ltd., P.O. Box 11166, Johannesburg. 10d. p.c., 10/- p.a. no. 1, n.d. M.
- T.I.C. Bulletin.** Transvaal Indian Congress, Macosa House, 31 Bezuidenhout St., Johannesburg. v.l. no. 1, July 1959. M.
- Warden;** the sentinel and symposium of the citizens of Durban. Central Ratepayers' Association, P.O. Box 2239, Durban. v.l. no. 1, May 1959. M.
- Western Comics.** Mimosa Publishers (Pty.) Ltd., P.O. Box 11166, Johannesburg. 10d. p.c., 10/- p.a. no. 1, n.d. M.
- Zoological Society of Southern Africa News Bulletin.** The Society, c/o S.A. Museum, Cape Town. v.l. no. 1, October 1959. Q.
- Mimeographed.*

CEASED PUBLICATION (Issue noted is last that appeared).

African Beekeeping. no. 16, June 1959.
African Gunshots. v.3, no. 1, April 1954.
A.M.C.E. Journal. v. 4, no. 30, Dec. 1958.
A.W.W. Journal and Chronicle of Missionary Work. no. 71, Dec. 1957.
Jewish Family Magazine. v. 20, no. 17, 1958.
Jongspan vir Kleurlingskole. v. 24, no. 22, 22nd June 1959.

Lindsay Smithers Digest of Current Affairs. no. 79, 1958.
Misdaad. no. 6, March 1959.
Progressive Jew. v. 13, no. 1, Dec. 1957/Jan. 1958.
Rex Trueform Junior News. no. 30, Jan. 1959.
S.A. Cricket Review. v. 2, no. 7, Nov. 1958.

CHANGE OF TITLE, INCORPORATIONS ETC.

Afrikaanse Handelsinstituut Bulletin was incorporated in *Die Volkshandel* as from June 1959.
Automobile in Southern Africa. New address: P.O. Box 5405, Johannesburg.
Black Sash. New address: Estella House, 47a Main Rd., Claremont.
Genade en Waarheid. New address of Editor: 30 Southfield Rd., Plumstead, Cape Town.
Institution of Certified Engineers Journal became *The Certificated Engineer* with

v. 33, no. 1, Sept. 1959.
PRC became *Prestress* with v. 8, no. 3, March 1959.
South African Dairymen and Smallholder became *S.A. Smallholder and Dairymen* with v. 21, no. 2, Feb. 1959.
South African Electrical Review became *S.A. Electrical Review and Power Magazine* with v. 50, no. 491, April 1959.
South African Jewish Chronicle was incorporated in *Zionist Record* as from 14th August 1959.

GOVERNMENT PUBLICATIONS STAATSUITGAWES

(N.B.—On account of shortage of space, Government Publications are listed in English and Afrikaans in alternate issues, with reference to the edition in the other language. *Eng. & Afr.* indicates that the English and Afrikaans versions are printed together in one volume. *Afr. uitgawe* and *English edition* refer to the separately published Afrikaans & English editions. Sub-headings are given in both languages. In this issue the main entries are in Afrikaans; in the next they will be in English.—Ed.)

U.G. Serie Series, 1958

U.G.-64. Bevolkingsensus 8 Mei 1951: ix, 203 p. tables. 31 cm. 50/-.
 boekdeel VI, tale en geletterdheid . . . *Eng. & Afr.*
 Pretoria, Staatsdr., [1959].

U.G. Serie Series, 1959

U.G.-40. Verslag van die Departement van arbeid vir die jaar geëindig 31 Desember 1958. Pretoria, Staatsdr., 1959.
 [ii], 18 p. tables. 33 cm. 5/6.
English edition [ii], 18 p.

U.G.-42. Die registrateur van bouverenigings, een-en-twintigste jaarverslag vir die tydperk geëindig 31 Desember 1958. Pretoria, Staatsdr., 1959.

[iii], 20 p. tables. 33 cm. 4/9.
English edition [iii], 19 p.

WETTE/STATUTES

Strafproseswet, 1955 (wet no. 56 van 1955) soos gewysig . . . 1955-1959. Pretoria, Staatsdr., 1959.
 [i], 223 p. 33 cm. 6/-.
Eng. & Afr.

VERDRAGREEKS/TREATY SERIES 1958

- Verdragreeks/Treaty series, 1958: nrs. 4-10. Pretoria, Staatsdr., [1959]. 1/- elk.
- Nr. 4. Ooreenkoms tussen die Unie van Suid-Afrika en Denemarke met betrekking tot lugvaartdienste . . .
- Nr. 5. Ooreenkoms tussen die Unie van Suid-Afrika en Noorweë met betrekking tot lugvaartdienste . . .
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